



An Analysis of Positive Politeness in *Wicked* 2024 Focusing on Main Characters

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Abstract

This study analyzes the use of positive politeness strategies employed by the main characters, Elphaba and Glinda, in the 2024 film adaptation of *Wicked*. Using a descriptive qualitative approach, the data consist of 14 selected utterances taken from the film's official English subtitles, which yielded 19 instances of positive politeness strategies. The analysis applies Brown and Levinson's (1987) politeness framework. The findings reveal that seven types of positive politeness strategies were used, with Strategy 15 (Giving gifts to the hearer) appearing most frequently (5 occurrences or 26.3%), followed by Strategy 1 (Noticing the hearer's needs), Strategy 2 (Exaggeration), and Strategy 6 (Avoiding disagreement), each occurring three times (15.8%). These strategies predominantly occur in emotionally charged interactions where the characters attempt to build solidarity, reduce tension, and maintain interpersonal harmony. The findings demonstrate that positive politeness in *Wicked* functions not only as a linguistic tool for maintaining social relationships but also as a narrative device that reflects character development within a musical-fantasy cinematic context, where dialogue and emotional expression are closely intertwined. This study contributes to pragmatic studies by providing empirical evidence of how politeness strategies operate in film discourse, particularly within dramatized and performative genres.

Keywords: *positive politeness, pragmatics, movie analysis, Wicked (2024), character interaction.*

Introduction

Pragmatics, as a branch of linguistics, focuses on how context affects meaning in communication, including how people use language strategically in social situations. It examines the relationship between the speaker, the listener, and the situation in which communication occurs. One of the key areas in pragmatics is politeness, a concept that refers to how individuals manage interpersonal

relationships through language by showing respect, avoiding conflict, and maintaining harmony in interaction.

Politeness involves more than just being "nice"; it is a strategic use of language to preserve the social face of both the speaker and the listener. According to Brown and Levinson (1987), every individual has two aspects of face: positive face, which refers to the desire to be liked and appreciated, and negative face, which reflects the desire to act freely without being imposed upon. In daily interactions, people often perform acts that can threaten these face needs, such as giving criticism, making requests, or expressing disagreement. These are known as Face Threatening Acts (FTAs). To avoid conflict and maintain smooth communication, speakers use politeness strategies to reduce the impact of these threats. Positive politeness, in particular, focuses on creating a sense of closeness, friendliness, and mutual respect. It is often found in informal settings, where speakers aim to minimize distance and build solidarity through language.

Brown and Levinson proposed four main politeness strategies: Bald on Record, which is direct and clear with no effort to minimize FTAs; Positive Politeness, which shows friendliness and solidarity; Negative Politeness, which respects the listener's autonomy and uses indirectness to avoid imposition; and Off Record, which relies on implication and leaves interpretation up to the listener. Among these, positive politeness is particularly interesting because it focuses on creating a sense of closeness and mutual respect, often used in friendly or cooperative interactions.

Several previous studies have explored positive politeness in movie dialogues. Febriani et al. (2024) analyzed the *Wish* movie and identified twelve positive politeness strategies, such as attending to the hearer, exaggerating, and using in-group identity markers, which served to build emotional support among characters. Yuniarti et al. (2020), in their study of *Catwoman*, revealed how the use of positive politeness was influenced by social factors such as relative power and social distance. Putra et al. (2018) examined the *Finding Dory* movie and found that sociological variables like familiarity and role relations strongly influenced characters' use of strategies like being optimistic and giving reasons. Meanwhile, Thoyyibah et al. (2021) studied the *Up* movie and concluded that "using in-group identity markers" was the most frequently applied strategy, supporting the role of language in building relationships and character development.

Although these studies provide valuable insights into how positive politeness operates in fictional dialogues, they primarily focus on different film genres and do not examine a musical-fantasy film adaptation such as *Wicked* (2024). The film portrays the evolving relationship between Elphaba and Glinda, whose contrasting personalities and shifting interactions from rivalry to friendship offer a rich context for analyzing positive politeness strategies. Their dialogues frequently reflect attempts to reduce conflict, build solidarity, and maintain interpersonal harmony, making *Wicked* a relevant site for pragmatic analysis within a dramatized cinematic setting.

Based on this background, the research problem of this study can be formulated as follows: what types of positive politeness strategies are employed by Elphaba and Glinda in *Wicked* (2024), and how these strategies reflect their interpersonal relationship and contribute to the development of their character dynamics.

Therefore, this research aims to analyze the types of positive politeness strategies used by the main characters in *Wicked* (2024). This study contributes to pragmatic studies by demonstrating how politeness strategies are applied in complex fictional settings and by highlighting the role of language in expressing empathy, solidarity, and social connection in cinematic discourse.

Method

This study used a descriptive qualitative method to analyze positive politeness strategies in *Wicked* (2024). The data source was the official English subtitles, verified by repeatedly watching the film to ensure accuracy. The focus was on interactions between the main characters, Elphaba and Glinda, since their interactions form the core relationship in the story. A total of 14 utterances were purposively selected based on the presence of positive politeness indicators, while utterances that did not involve these characters or did not reflect politeness strategies were excluded during the data reduction process.

The research procedure involved data collection, data reduction, and data analysis, with the utterances classified according to Brown and Levinson's (1987) fifteen positive politeness strategies. To enhance reliability, the data were coded repeatedly and cross-checked through peer discussion, and contextual factors such as situational background and emotional tone were considered, although non-verbal elements were not analyzed in detail. Ethical considerations were observed by using the film data solely for academic purposes.

Results

This study identified 14 utterances from the conversations between Elphaba and Glinda in *Wicked* (2024) that reflect the use of positive politeness strategies based on Brown and Levinson's (1987) framework. Since some utterances contained more than one strategy, a total of 19 instances of positive politeness strategies were classified. The distribution of strategies across each utterance is presented in Table 1.

Table 1. Positive Politeness Strategies Identified in Each Utterance

Data	Strategy No.	Strategy Description	Context in the Film
Data 1	1, 2	Notice, attend to H's needs; Exaggerate	Glinda shows attention to Elphaba's feelings while praising her unexpectedly
Data 2	1	Notice, attend to H's needs	Elphaba acknowledges Glinda's concern during their dorm interaction
Data 3	2	Exaggerate	Glinda emphasizes her excitement to encourage closeness
Data 4	4	Use in-group identity markers	Elphaba refers to shared identity as roommates
Data 5	6	Avoid disagreement	Glinda softens her response in a conflict situation
Data 6	6	Avoid disagreement	Elphaba compromises during an argument
Data 7	8	Joke	Glinda uses humor to ease tension
Data 8	8	Joke	Elphaba responds playfully to reduce distance
Data 9	12	Include both S and H in the activity	Glinda invites Elphaba into a joint activity
Data 10	12	Include both S and H in the activity	Elphaba suggests cooperation in a task

Data 11	15	Give gifts to H (goods, sympathy, cooperation)	Glinda offers emotional support to Elphaba
Data 12	15, 1	Give gifts to H; Notice, attend to H's needs	Glinda comforts Elphaba while showing concern
Data 13	15, 2	Give gifts to H; Exaggerate	Elphaba reassures Glinda with empathy
Data 14	15, 6	Give gifts to H; Avoid disagreement	Elphaba supports Glinda and reduces conflict

To provide an overall picture of strategy usage, Table 2 summarizes the total frequency and percentage of each positive politeness strategy identified in the data.

Table 2. Frequency of Positive Politeness Strategies

Strategy No.	Strategy Description	Frequency	Percentage
1	Notice, attend to H's needs	3	15.8%
2	Exaggerate (interest, approval, sympathy)	3	15.8%
4	Use in-group identity markers	1	5.3%
6	Avoid disagreement	3	15.8%
8	Joke	2	10.5%
12	Include both S and H in the activity	2	10.5%
15	Give gifts to H (goods, sympathy, cooperation)	5	26.3%
Total		19	100%

The analysis identified 19 instances of positive politeness strategies, with Strategy 15 (“giving gifts to the hearer”) emerging as the most frequently used, indicating that empathy, support, and cooperation play a central role in maintaining Elphaba and Glinda’s relationship. Differences in strategy use were also observed: Glinda tended to employ noticing the hearer’s needs and exaggeration, reflecting her expressive and persuasive character, while Elphaba more frequently used avoiding disagreement and giving gifts, signaling a cautious yet supportive communicative style.

Compared with previous studies, these findings differ from Febriani et al. (2024) and Yuniarti et al. (2020), which emphasized exaggeration and power relations, but align with Thoyyibah et al. (2021) in highlighting relationship-building strategies. Overall, the results suggest that in *Wicked* (2024), positive politeness primarily functions to foster solidarity, reduce conflict, and strengthen emotional bonding within a musical-fantasy context.

Discussion

The use of positive politeness strategies in *Wicked* (2024) can be seen clearly in the relationship between Galinda/Glinda and Elphaba. As the story goes on, both characters especially Galinda/Glinda use different ways of speaking to become closer, reduce distance, and show care. These strategies follow the idea of positive politeness by Brown and Levinson (1987), which means making the other person feel liked, respected, and included. The data from the film shows how different strategies are used to reduce awkwardness, show emotional support, and build a closer bond.

Strategy 1: notice, attend to H (her/his interests, wants, needs, goods)

This strategy shows the speaker’s awareness of the hearer’s emotions or situation. It aims to minimize distance by expressing sympathy or acknowledgment of the hearer’s inner state. According to Brown and Levinson (1987), this strategy involves noticing something about the hearer that shows concern or interest in their well-being, such as their emotions, condition, or possessions.

Data 1

Elphaba: “The secret is that, um, he has a good reason. It’s my fault.”

Galinda: What is?”

Elphaba: “That my sister is the way she is. When my mother was carrying Nessa, my father began to worry that she might come out.. Green. He was so worried that he made my mother chew milk flowers day and night. Only, the milk flowers made Nessa come to soon, and... her little legs, they— and my mother— well, she never woke up. None of which would’ve ever happened if

it wasn't for... for me. So, it's my fault."

Galinda: "What? No. **That was the milk flowers' fault, not yours.**

That might be your secret, Elphaba, but that doesn't make it true."

In this scene, Galinda reacts with empathy and reassurance when Elphaba confesses her guilt over her sister's condition. When Elphaba says, "So, it's my fault," Galinda immediately responds with "What? No. That was the milk flowers' fault, not yours," directly addressing Elphaba's emotional vulnerability. She notices Elphaba's inner turmoil and self-blame, and shifts the responsibility to an external factor (the milk flowers), showing emotional awareness.

This empathetic response shows that Galinda notices and responds to Elphaba's internal emotional state, validating her feelings while gently correcting her perspective. Instead of ignoring or dismissing Elphaba's pain, Galinda actively listens and offers emotional comfort. This demonstrates a strong application of Strategy 1, as it helps reduce Elphaba's emotional burden and builds a deeper emotional bond between them.

Another example showing strategy 1 can be seen below.

Data 2

Galinda: "Oh, Elphie. **How will we manage without you?"**

Elphaba: "You won't even notice I'm gone. Uh, you have Fiyero."

Galinda's rhetorical question "How will we manage without you?" reveals her emotional awareness of Elphaba's departure and its significance. This question is not just a polite farewell, but a signal of how much Elphaba's presence is valued in her life. It reinforces Galinda's acknowledgment of Elphaba's importance in their social group and her personal emotional world. Her concern seems sincere, aiming to reassure Elphaba that she will be missed.

This clearly reflects Strategy 1: notice, attend to H, as Galinda directly expresses awareness of Elphaba's emotional state and impending absence. In contrast, Elphaba distances herself by minimizing her presence and redirecting Galinda's attention to Fiyero with the line "You won't even notice I'm gone. Uh, you have Fiyero," possibly indicating hurt or a need for emotional detachment. While Galinda's line reflects warmth and emotional connection, Elphaba's reply lacks reciprocity, suggesting a breakdown in the mutual use of positive politeness.

Strategy 2: exaggerate (interest, approval, sympathy with H)

This strategy involves amplifying praise or emotional expression to strengthen solidarity and reduce social distance. Brown and Levinson (1987) state that exaggeration is used to make the hearer feel appreciated or emotionally supported by overemphasizing approval or interest, such as through compliments,

encouragement, or enthusiastic expressions.

Data 3

Galinda: "Look at you. **You're beautiful.**"

Elphaba: "I have to go."

Galinda's statement is a strong emotional affirmation meant to uplift Elphaba after her transformation. Saying "You're beautiful" is more than a superficial compliment; it signifies a deep shift in how Galinda sees Elphaba, perhaps even challenging previous prejudices. The use of the intensifier and the emotional delivery exaggerate the praise, signaling sincerity and admiration. This line can be interpreted as Galinda trying to empower Elphaba, making her feel valued and accepted.

However, Elphaba's short and abrupt response, "I have to go," may indicate emotional discomfort or her unfamiliarity with receiving such praise, suggesting that she feels overwhelmed or uncertain how to respond to Galinda's sudden warmth. Her decision to walk away instead of engaging further reflects her internal conflict and hesitation in accepting this emotional closeness. Galinda's use of exaggerated praise clearly applies Strategy 2 by strengthening emotional ties through intensified positive evaluation, even though Elphaba's reaction reveals her struggle to process such affirmation.

Another example showing strategy 2 can be seen below.

Data 4

Glinda: "Elphaba Thropp. Listen to me. You can do this. **You can do anything.**"
(Elphaba smiled and nodded)

In this moment, Galinda uses hyperbolic encouragement to boost Elphaba's confidence. By saying, "You can do this. You can do anything," she intentionally exaggerates Elphaba's abilities not because she expects Elphaba to literally do anything, but to express emotional support and belief in her potential. This kind of reassurance is emotionally potent and reflects Galinda's desire to motivate her friend and reduce insecurity. The repetition and intensity of the compliment show Galinda's emotional investment in Elphaba's success and transformation. Elphaba's response smiling and nodding indicates that she receives this exaggerated praise positively, accepting the support. This illustrates a clear use of Strategy 2: exaggerate (interest, approval, sympathy with H), where emotional overstatement is used not to mislead but to comfort and strengthen solidarity.

Strategy 4: use in-group identity markers in speech

Using informal nicknames or personalized address forms is a way speakers signal closeness and shared identity. According to Brown and Levinson (1987), this strategy includes the use of group membership terms, inclusive language, or personal nicknames to reinforce shared identity and reduce distance between speaker and hearer.

Data 5

Galinda: "Look! It's tomorrow. And, **Elphie— Can I call you 'Elphie'?**"

Elphaba: "Well, it's a little bit perky."

Galinda: "I know, I know. I'm gonna call you that."

The use of the nickname "Elphie" marks a turning point in the relationship between Galinda and Elphaba. By asking "Can I call you Elphie?" and then quickly continuing with "I know, I know. I'm gonna call you that," Galinda suggests familiarity and insists playfully on using a personal nickname, despite Elphaba's mild discomfort shown in her hesitant response "Well, it's a little bit perky." Galinda's quick follow-up avoids direct disagreement and maintains a playful tone, softening the imposition.

This interaction reflects Strategy 6: avoid disagreement, as Galinda subtly pushes her preference while keeping the mood light and avoiding confrontation. Her insistence on using the nickname breaks down emotional barriers and fosters a sense of inclusion and closeness. The nickname becomes a recurring sign of shared identity, reinforcing their growing bond and reducing formality between them.

Strategy 6: avoid disagreement

This strategy is used to avoid direct confrontation or contradiction in order to preserve the hearer's positive face. As described by Brown and Levinson (1987), speakers may avoid disagreeing directly by using hedges, hesitation, or softening their opinions. This helps maintain harmony in the interaction and shows the speaker's effort to respect the hearer's feelings and viewpoints.

Data 6

Galinda: "And you can call me... Galinda."

Elphaba: "That *is* your name."

Galinda: "**Let's not quarrel.**"

Elphaba's remark "That is your name" appears sarcastic and dry, signaling her unwillingness to engage with Galinda's playful tone. Her sarcasm functions as a subtle form of resistance, possibly teasing but also setting a boundary. This aligns with Strategy 8 (Joke), as the humor helps relieve tension and soften the dismissal. In response, Galinda's line "Let's not quarrel" serves as a gentle redirection, avoiding

potential conflict and shifting the mood back to lightheartedness. Instead of showing annoyance or challenging Elphaba's tone, Galinda chooses to maintain harmony and prevent escalation. This reflects Strategy 6: Avoid disagreement, as she prioritizes emotional closeness and keeps the interaction smooth by sidestepping confrontation, even within a humorous exchange.

Another example showing strategy 6 can be seen below.

Data 7

Galinda: "You're not really going to wear that hat, are you?"

Elphaba: "Why not? It was a gift."

Galinda: "Well, um, **it's just a little... um... hatty**, don't you think?"

When Galinda says, "Well, um, it's just a little... um... hatty, don't you think?" she expresses her disapproval of Elphaba's hat, but in a softened and hesitant manner. The repetition of "um" and use of vague language like "a little... hatty" reflect her attempt to avoid sounding too critical or direct. Rather than outright saying that the hat looks strange or inappropriate, Galinda wraps her opinion in a humorous and indirect phrasing, which makes it less confrontational. This approach allows her to convey her thoughts without hurting Elphaba's feelings, maintaining a friendly and light tone. According to Brown and Levinson (1987), this is a clear example of Strategy 6: Avoid disagreement, where speakers soften potential criticism in order to preserve rapport and avoid conflict in social interaction.

Strategy 8: Joke

Joking is a form of positive politeness that helps to ease tension and reinforce social bonds. According to Brown and Levinson (1987), humor can serve as a face-saving mechanism by addressing serious topics in a less confrontational way, reducing imposition, and fostering in-group connection.

Data 8

Galinda: "Wait a second. You're telling me that was your first party ever?"

Elphaba: "**Well, do funerals count?**"

Galinda: "That was funny."

Elphaba: "Thank you."

When Elphaba replies "Well, do funerals count?" to Galinda's surprised question, she uses dark humor as a sarcastic and self-deprecating joke. This line reflects Elphaba's discomfort with her social past, but she presents it in a witty way to keep the tone light and avoid direct vulnerability. Her humor functions as a defense mechanism while also building rapport. Galinda's response "That was funny" validates the joke, showing that the humor successfully diffused potential

awkwardness and created a playful interaction. Elphaba's "Thank you" suggests that the exchange helped her feel acknowledged and accepted. This scene clearly illustrates Strategy 8: Joke, as the shared laughter softens emotional tension and strengthens their emotional connection without confronting the sadness behind Elphaba's experience.

Another example showing strategy 8 can be seen below.

Data 9

Galinda: "Okay, fine. I'll go first. Fiyero and I are getting married. Oh, my god."

Elphaba: "He asked you already?"

Galinda: "**Oh, he doesn't know yet.**"

Elphaba: "Oh, okay."

Galinda starts with a dramatic exaggeration, saying "Fiyero and I are getting married. Oh, my god," creating a playful and humorous scenario. This sudden announcement is clearly not serious, as shown when Elphaba asks "He asked you already?" and Galinda immediately clarifies, "Oh, he doesn't know yet," confirming the joke. The humor allows Galinda to express her excitement and nervousness about her feelings without being too emotionally exposed. Elphaba's dry yet accepting response "Oh, okay" shows amused tolerance, suggesting emotional ease and comfort in their interaction. This moment exemplifies Strategy 8: Joke, where exaggerated humor is used to express emotion indirectly, reduce tension, and strengthen closeness between the speakers.

Strategy 12: include both speaker and hearer in the activity

Speakers may use inclusive and friendly language to reduce distance and promote a sense of belonging. Brown and Levinson (1987) describe this strategy as using plural pronouns like "we" or expressions like "let's" to suggest joint activity, thus emphasizing shared goals and mutual cooperation.

Data 10

Elphaba: Galinda, um, Nessa and I were talking about you just now, and—

Galinda: "Oh, well, we were just talking about you, **how you should join us tonight.**"

Galinda's response "we were just talking about you, how you should join us tonight" is a smooth continuation of Elphaba's effort to engage in conversation, which begins with "Nessa and I were talking about you." This interaction reflects a subtle strategy to reduce social distance and create a sense of inclusion. By using collective terms like "we" and inviting Elphaba to "join us," Galinda shifts the dynamic from one

of outsider versus group into a shared space of belonging. The phrasing implies that Elphaba is already being thought about and included, which helps dissolve any remaining awkwardness or hesitation. This clearly aligns with Strategy 12: Include both S and H in the activity, where the speaker incorporates the hearer into a mutual plan or shared experience, strengthening emotional connection and group identity. Galinda's casual and warm tone further support the positive intent behind the invitation, enhancing solidarity between them.

Another example showing strategy 12 can be seen below.

Data 11

Elphaba: "Quickly. Get on."

Glinda: "What?"

Elphaba: "Come with me. *Think of what we could do together.*"

After Galinda expresses confusion with "What?", Elphaba invites her by saying "Come with me. Think of what we could do together," which shifts the tone from a directive to a collaborative proposal. Instead of commanding Galinda to follow her, Elphaba reframes the action as a joint mission, emphasizing the possibility of achieving something meaningful together. Her use of the pronoun "we" and the phrase "what we could do" highlights a desire for partnership and shared agency, which makes the offer feel more inclusive and less forceful. This is a clear application of Strategy 12: Include both S and H in the activity, where the speaker reduces social distance and softens the imposition by involving the hearer in a collective purpose. The phrasing invites emotional cooperation and signals trust, positioning Elphaba not as a lone actor issuing a request, but as someone genuinely seeking Galinda's involvement in a significant moment.

Strategy 15: give gifts to the H (goods, sympathy, understanding, cooperation)

This strategy involves offering help, support, or kindness to the hearer as a sign of goodwill. Brown and Levinson (1987) describe it as giving tangible or intangible "gifts" such as empathy, time, attention, or emotional support to enhance solidarity and show appreciation.

Data 12

Galinda: "I couldn't remotely sleep."

Elphaba: "Neither can I."

Galinda: "I know. **Let's tell each other something we've never told anyone before.**"

Galinda's line "Let's tell each other something we've never told anyone before" comes after she admits "I couldn't remotely sleep" and hears Elphaba say "Neither can I." This moment of mutual restlessness becomes a bridge for deeper emotional connection, and Galinda seizes it by offering a symbolic "gift" in the form of vulnerability. Rather than physical objects, the "gift" here is emotional: trust, empathy, and openness. Her suggestion implies a desire for reciprocal sharing, strengthening intimacy between them.

This aligns with Strategy 15: Give gifts to H, where the speaker offers something valuable such as support or shared personal experience to build closeness. By proposing mutual self-disclosure, Galinda demonstrates emotional generosity, inviting Elphaba into a moment of private bonding. The phrasing itself emphasizes exclusivity ("never told anyone before"), which heightens the sincerity and perceived worth of the interaction.

Another example showing strategy 15 can be seen below.

Data 13

Galinda: "Now that we're friends... **I've decided to make you my new project.**"

Elphaba: "Oh, you really don't have to do that."

Galinda: "I know. That's what makes me so nice."

Galinda's statement "Now that we're friends... I've decided to make you my new project" is presented as a friendly gesture, where she offers help in reshaping Elphaba's appearance or social image. Even though Elphaba responds with "Oh, you really don't have to do that," Galinda insists with "I know. That's what makes me so nice," showing that her offer is not transactional but based on goodwill. This exchange exemplifies Strategy 15: Give gifts to H, in which the speaker offers something valuable support, attention, or kindness without expecting anything in return. Galinda's "gift" here is not material but social assistance and emotional investment, framed as part of their new friendship. Her exaggerated self-praise also serves to deflect resistance while maintaining a playful tone. The entire interaction functions as a way to strengthen their relationship, where Galinda's insistence signals her commitment to nurturing closeness despite Elphaba's initial reluctance.

And, the last example of strategy 15 can be seen below.

Data 14

Elphaba: "This is never gonna work."

Galinda: "What? Elphie, you mustn't think that way. **Your whole life is gonna change, and it's all because of me.**"

When Elphaba says “This is never gonna work,” Galinda immediately offers emotional reassurance with “What? Elphie, you mustn’t think that way. Your whole life is gonna change, and it’s all because of me.” Although her final sentence sounds boastful, it is intended to uplift Elphaba’s spirit by reframing the moment positively. Galinda uses optimism and emotional support as a way to respond to Elphaba’s self-doubt, acting as a source of encouragement. This is a clear use of Strategy 15: Give gifts to H, as Galinda “gives” Elphaba hope, confidence, and motivation through affirming words. The use of her nickname “Elphie” also softens the tone, signaling warmth and emotional closeness. Through this supportive statement, Galinda offers a psychological boost intended to comfort and empower Elphaba during a vulnerable moment, reinforcing their deepening bond.

In addition to the strategy-based analysis, this study indicates that the use of positive politeness strategies in *Wicked* (2024) evolves alongside the development of Elphaba and Galinda’s relationship, with Strategy 15 (“giving gifts to the hearer”) appearing most frequently. The musical-fantasy context contributes to the intensified use of strategies such as exaggeration and humor, which are expressed in a more dramatized manner than in everyday communication. Compared with previous studies, *Wicked* places greater emphasis on reassurance and emotional support, highlighting how positive politeness functions in maintaining solidarity within fictional narratives. These findings suggest that Brown and Levinson’s framework remain applicable in performative settings, while also offering insights for pragmatics learning, film discourse analysis, and communication studies.

Conclusion

This research explored the use of positive politeness strategies by the main characters in *Wicked* (2024), focusing on how these strategies helped shape their relationship and maintain social harmony. The findings revealed that nine out of fifteen strategies proposed by Brown and Levinson (1987) were applied by the characters, with noticeable emphasis on strategies like noticing the hearer’s needs, avoiding disagreement, and giving emotional support. These strategies reflect how language is used not only to express feelings but also to build trust and closeness between individuals. By analyzing the dialogue in this film, the study contributes to the understanding of how politeness theory works in modern cinematic discourse and offers insight into the role of language in maintaining positive interpersonal dynamics in fictional narratives.

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